

3-6-1980

## The BG News March 6, 1980

Bowling Green State University

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# The BG News

Bowling Green State University

thurs-  
day 3-6-80

## Breithaupt selected new Key editor

The University Publications Committee last night selected Frank Breithaupt as editor of The Key for the upcoming year.

Breithaupt, a junior photojournalism major from Marion, Oh., was one of four candidates for the position. He is presently photo editor of The BG News.

Breithaupt will assume his new position spring quarter and will work through the following winter quarter. The committee will select the new editor of The BG News tonight.

## ACGFA meetings delayed until spring

There is no hope that the Advisory Committee on General Fees Allocations can get funding proceedings in full swing before the first or second week of spring quarter, Dr. Richard R. Eakin, vice provost of institutional planning and student affairs, said yesterday.

Student Government Association still has to turn in its list of undergraduate committee members to Eakin's office before any committee action can take place, Eakin said.

Thomas Washbush, student representative to the board of Trustees and coordinator of the appointment committee, said SGA should include the final round of interviewing either Saturday or Monday, with a list of names being turned in no later than Monday.

The list of applicants for the undergraduate positions has been narrowed to 12. Five applicants eventually will serve as members and two as alternates, Washbush said.

Eakin said he hopes the committee can at least have one organizational meeting before finals week.

## weather

Mostly sunny. High 25F (-4C), low 19F (-7C), 0 percent chance of precipitation.

## Commission asks denial to LSU request

by Paul O'Donnell  
staff reporter

After a one hour and 45 minute executive session, the Human Relations Commission recommended last night that the Latin Student Union's request for an additional permanent Latino faculty or staff representative on the commission be denied.

This recommendation will be forwarded to Provost Michael R. Ferrari for action.

HRC also recommended that Ferrari encourage LSU to participate in the commission. LSU has boycotted involvement in HRC since its formation because of this representation grievance.

A third recommendation from HRC stipulates that sections D and E of the membership procedures

laid down in its original charge be revised.

SECTION D now reads "The formulation of a Human Relations Commission is extremely important and appropriate membership is critical. Additionally, this commission should be representative of all groups on campus. With this in mind, it is expected that, beyond the student level, there be equal representation of minorities, women and non-minorities."

Section E reads "If, after initial appointments are made, the commission is not representative of all groups on campus, additional appointments shall be made by the provost. In no case, however, is total membership to exceed sixteen."

Reva V. Anderson, HRC vice

chairman, said HRC feels these sections are contradictory and have recommended that they be revised as follows: "The formulation of a Human Relations Commission is extremely important and appropriate membership is critical. This commission should be representative of all components of the University community. Such components are students, faculty, administration and staff. In addition, the commission will have representation from the city of Bowling Green. The director of Equal Opportunity Compliance will serve as an ex-officio member without rights."

Revised section E reads, "The commission may request of the provost additional membership if deemed in the best interest of the University community."

THESE RECOMMENDATIONS are based on an investigation by HRC's Executive Committee and the subsequent report of that committee last night.

Anderson reported that LSU was instrumental in the formation of HRC, adding that LSU Chairman Carlos M. Flores approved the present membership structure.

The HRC's original structure included 14 members and provided flexibility in adding two more members to the commission in the case of under-representation, Anderson said.

This idea was suggested by Flores, she said, and the additional two members were named - including Mary Hoffsis, a Latino.

ANDERSON SAID the investigation showed that Flores sent a let-

ter dated Dec. 7, 1979 to University President Hollis A. Moore Jr. naming four possible Latino faculty or staff HRC members.

Ferrari responded to Flores' letter on the same day indicating that none of the four were either nominated or appointed, she added.

The Executive Committee interviewed Flores regarding the four possible members, and Anderson said he refuted this by saying that one of the four suggested members was self-nominated and another was recommended.

Before convening to executive session, Anderson told HRC, "Based on the facts, we (the Executive Committee) feel the request for an additional permanent Latino faculty or staff member should be denied."

## Disc fever began early for Schurk

by Gary Benz  
editorial editor

Sometimes, the most insignificant things end up being the most important.

For William Schurk, special materials librarian and sound recording archivist at the Library, the record "Showbiz—from Vaude to Video," changed his life.

"Showbiz" was an early 1950s collection of sound recordings from the archives of RCA. And what started as an attempt to collect every record by every artist on that album, eventually turned into a lifetime career.

Schurk is a record collector. Avid is too mild a term. "If you're not crazy yet," Schurk says, "you soon will be if you're a record collector."

IN HIS private collection, Schurk estimates that he has about 2,000 albums, 3,000 45s and 5,000 78s.

Since 1967, when he was offered his current position while still a graduate student at Western Reserve College in Cleveland, Schurk has been collecting records full time.

That full-time job has been building the Library's record collection into one of the most impressive collections in the country. Included in that collection are about 175,000 records—about 70,000 albums, 70,000 45s and 35,000 78s. Also included is about 800 cylinders from the very earliest days of recorded music.

Schurk's motivation in building the Library's collection stems from his early obsession



Buried beneath his private collection of albums, 45s and 78s, William Schurk, special materials librarian and sound recording archivist at the Library, digs up a recording. Schurk began collecting in the 1950s.

staff photo by Tim Westhoven

with collecting.

"I COLLECTED everything—stamps, posters, cigar bands, books, magazines," Schurk said. "My parents gave me free reign to collect stuff. They let me stash it everywhere in the house."

Schurk began his collection in 1954.

"After hearing the Showbiz record, I decided I wanted to get every record by every artist on the record. Soon that branched out to wanting albums from every artist," he said.

The Cleveland native found that

many of these records could be had simply by going through the thrift shops in his hometown.

"I used to go to the junk shops on Lorain Avenue," Schurk said. "When you're young, you usually don't go to the other side of town. I built up a lot of muscles by holding stacks of 78s and waiting for buses that would take me to the thrift shops."

SCHURK SAID a big help in building his collection was his discovery of Goodwill and Salvation Army shops.

"As soon as I learned Goodwill

and Salvation Army had cheap records, I bought them, washed them and cataloged them," he said.

At first, Schurk bought 78s, because up until about 1957 "albums were non-existent and 45s were almost non-existent."

"It wasn't until about '57 or '58 that I got into 45s," he said. "I used to go to the old Giant Tiger stores where they'd sell juke box 45s for 29-cents."

A MAJOR turning point came when he got his first car. "Our collecting possibilities increased

tenfold when I got my car.

"A friend of mine and I were collectors. With the car, we could go to the Gray Discount drugstores and get 45s. They (Gray's) were some of my best sources."

Although Schurk has about \$20,000 invested in his private collection, "it's not as much as one might think."

"Most of the 45s I paid 29 cents for. 78s were usually a nickel or a dime. But the value (of the collection) is 10 to 15 times more

continued on page 3

## Subliminal seduction:

### Advertising messages have dual purpose, speaker says

by Bart Porter  
staff reporter

What you see is often more than you expect to get from many television and magazine commercials, because of the magic of subliminal advertising.

This is the message of Dr. Wilson Bryan Key, president of Mediaprobe Inc., a corporation

vertising campaigns.

"The subliminal message is the hardest thing to prove to anyone. We know it does exist in our minds, but how it works we don't know because we can only get into there through theories of the brain.

"WE CAN only hypothesize because we don't really know how the brain works yet," he said, "but

"Advertisers don't want people to remember the advertisements," because remembering commercials weakens their effect, Key said.

"The object is to sell things, and advertisers include ideas about sex and death in advertisements about virtually everything because they (the products) seem to sell much better.

"MANY ADVERTISING people believe their ads would not work without these subliminal messages hidden with a product's ad," Key said.

Key demonstrated the use of subliminal sexual messages in a Howard Johnson's restaurant menu that asks patrons to "dig into our clam plate," the source for the title of his recent book, "The Clam Plate Orgy."

Within an airbrush painting on the menu of a plate of clams, french fries and cole slaw, Key, the author of "Subliminal Seduction" and "Media Sexploitation," pointed out that the drawing ac-

tually portrays eight naked people entangled in a massive orgy that even includes a donkey.

"This type of advertisement can change society's view of reproductivity and can actually make beastiality seem like a norm of society," Key said.

MANY COMPANIES have invested corporate funds in subliminal advertising, so they expect their product to sell in any way the public will favorably respond, he said.

This often includes advertising messages that cater to persons who are intrigued by violence or a death wish.

In a magazine commercial for Johnnie Walker Black Label Scotch, the ice cubes in a glass of the liquor reveal the face of a horrible monster, a shocked, screaming face and a large bird with a castrated penis beneath its beak, he says.

"Advertisers could innately be appealing to the death wishes of people who don't realize that they

are perceiving the violent ideas of the advertiser.

"THESE ADVERTISEMENTS teach us, and when we examine them to see what is being taught, it is surprising how much of the subliminal message is perceived by our brains.

"We're not supposed to see these things consciously, but I

"The significance of symbolism as for as reproductive behavior is important because you can't kid the subconscious," Key said.

Most Americans think that government regulations outlaw subliminal advertising, he said.

However, no laws have been passed to limit subliminals, and Key notes that public misun-

"We're not supposed to see these things consciously, but I would imagine there are subliminal messages in 95 percent of all advertising."

would imagine there are subliminal messages in 95 percent of all advertising," Key said.

Key also said that the most obvious subliminal message now on television is found in a lipstick commercial showing a beautiful young girl rubbing a flat container of pot gloss lipstick between her hands until it grows into a long, round container.

Understanding probably is caused by the advertising industry's desire to protect its interests.

The use of subliminal messages also is evident in areas of broadcasting outside the advertising industry, he said.

"The United States has been using subliminals in satellite broadcasts for many years, and the United Nations has known about it for a long time," Key said.

dedicated to exposing advertising companies that place hidden messages, often promoting deviant sexual or psychotic behavior, in seemingly harmless commercials.

Key visited the University yesterday as part of a national lecture tour to sell his book and inform people of the sexually provocative psychological implications concealed in most ad-



# Putting a fashionable end to Gucci and St. Laurent

I've had it with trying to be chic. Looking like Yves Saint Laurent's latest million dollar girl is one thing, but being pummelled by unappreciative comments from self-proclaimed fashion critics is too large a price to pay.

Of course, becoming a Vogue model look-alike isn't such a tall order if you happen to live in New York City or have a bank account bigger than Saudi Arabia's.

BUT IF you usually shop at K mart and have to save all your change for six weeks in order to do two loads of laundry, designer fashion takes on a new image.

Take the new athletic look, for example. You know the one I mean—it features nifty little outfits that

## focus

Paula Winslow

bear a striking resemblance to your brother's old sweat pants and shirts, which sell for \$6 a piece at any American sporting goods store.

But the designer version has some foreign guy's name scrawled on the rear and a \$20 a piece price tag.

Being of small budget, I thought I had the perfect alternative to Gucci sweats—I confiscated my grandpa's size 38 gray sweatshirt. It had all the most modish features—blousy

sleeves, uneven coloring, enough room to fit both me and the Incredible Hulk inside.

I figured I could pair it with my black straight leg pants and voila! Fifth Avenue class, Sears and Roebuck style.

I went to work that day, expecting a flurry of comments about my charming casual wear, vowing to myself not to divulge the source of my chicness.

Instead I was snowed with questions about my sloppy appearance.

"Do you have that weight lifting class today?" said one.

"What'sa matter? Oversleep?" said another.

"OUT OF laundry detergent!"

queried one.

I tried to explain, but gave up when we had to take one of my co-workers to the hospital after he stopped breathing from laughing so hard.

I elicited similar reactions when I tried to fashion my own Charlie Chaplin-Annie Hall-Grandpa's closet (pick one) look. The style is great for those who look wholesome and innocent—cute little bow ties, 10 percent cotton shirts with rounded collars, suede oxfords with pink rubber soles.

One day when I couldn't find my Saks charge card and after I had discovered that my grandpa only wore turtlenecks, I decided to mingle with the welfare recipients at the Goodwill store and search

for far-out fashion finds.

AND I found them. Three neat little checked bow ties (two clip-ons and one bona fide tie type), a skinny little black and blue necktie and a spaghetti-like blue belt.

Pair one of the ties up with my preppie looking oxford blouse and v-neck sweater, a pair of corduroy pants and presto chango! Madison Avenue a la hobo style.

No way. Instead of looking like Diane Keaton or the latest cover girl for Seventeen magazine, I resembled Freddie Freeloader Red Skelton style.

I had the same luck with the punk look a year or so ago. Ripped up T-shirts three sizes too big, safety pins for earrings, shaggy hair in

need of a trim—I figured I could dress myself in a way of which any Dead Boys groupie would be proud.

BUT WHEN I found that the payroll clerk at work wouldn't turn over my paycheck to me while I was in such a condition, I quickly abandoned that fad.

So I've decided to chuck the whole fashion thing—Klein, Gucci, St. Laurent, de la Renta, all of them. Instead, I'll revert to the standard garb I've worn since 10th grade—old but reliable.

But boy am I in trouble when mini-skirts, culottes, platform shoes and chockers go out of style.

Paula Winslow is managing editor of the News.

## opinion

### Have another laugh on Cleveland blues

The city of Cleveland always has been the butt of crass jokes across the country, and Mayor George Voinovich's recent suggestion to have the 1980 Summer Olympics in Cleveland undoubtedly will arouse more guffaws.

The thought of a major world production in Cleveland is stimulating. The eyes of the entire world would be on the city, giving Cleveland a chance to prove once and for all that it has more to offer than WMMS radio station.

For example, couldn't you just hear Jim McKay or Keith Jackson describing the scenic beauty of the torn-up Public Square area, the once-sandy shores of Lake Erie and the dominant skyline of abandoned businesses?

Add to that the historical value of cites such as the city hall press conference room where Dennis Kucinich had the plug pulled on his radio broadcast as well as all the schools that got in the habit of holding classes without teachers during the lengthy teachers strike.

In the athletic competition, a picture of world-class sprinters dodging potholes and stalled cars on the shoreway seems interesting.

Swimming events could be held in Lake Erie, which would offer a stiff challenge for the top swimmers. The winner of this event could well be the person who is brave enough not to withdraw from the event. Swimmers who have trained in raw sewage plants would have to be considered the pre-event favorite.

Boxing would take on the added attraction if held in the downtown area. Fight fans could pay to see the athletes slug it out in the ring with gloves, and afterwards could stroll around the Hough area and witness roundhouses being thrown with lead pipes.

Fans who don't like battling the crowds should love seeing some sports at the isolated Coliseum in Richfield. The pasture lands out there should be at main harvest by Olympics time, too. In fact, Cleveland may add a new event—find the building.

Opponents to the Cleveland site say there isn't adequate hotel spacing for the expected crowds. While this may be true, it should also be pointed out that the Prospect Avenue area of downtown provides "extra services" to their patrons. Besides, most of the regular customers don't stay more than an hour.

Voinovich should be commended for trying to pump millions of dollars into the financially crippled city through the Olympics. But the only response he should expect from his offer is another 50,000 Cleveland jokes.



## letters

### Can't afford to show support

In the March 4th edition of The BG News, Coach John Weinert was quoted as saying he was disappointed in the student support at the Mid-American Conference tournament in Ann Arbor, Michigan. Let me propose a number of reasons why I think other people and I were unable to physically show our support for the Falcon basketball game.

Toledo had a lot of fans but I think it is safe to say that many of them that were there were those who lived in the Toledo area and had access to a car. A majority of BG students had no way to get to Ann Arbor.

Suppose that the students did have a ride to the tournament. Surely it would take a full tank of gas to make a round trip to Crisler Arena. This would not be an

inexpensive trip considering the cost of gas. We also had two options. One, to find accommodations over night or two, drive back to Bowling Green and return the next day. Add some more cost. Another drawback was the \$7 admission fee for each day of the tournament. Of course, you can't forget about a bite to eat and any other incidentals such as parking.

So what's a few bucks? Nothing to me when it is only a few bucks. I enjoyed spending my Saturday afternoons in Anderson Arena. Falcon basketball turned out to be a pleasant and entertaining surprise. It has reminded me of the excitement and energy of high school basketball.

As a matter of fact, in my younger days I was known to make the drive from Cleveland to Canton to watch my alma mater in the state high school tournament because gas was cheaper, bills were fewer, money was more available and Dad could give me the car.

But it is the eighth week of the quarter Mr. Weinert. What little money I have left is going to pay the rent, phone, electric and grocery bills. Might I suggest that the University charter some buses next year to provide a ride and cut down on transportation costs? I'm sorry that I could only listen and

cheer the team on by the radio. It's just a shame that I couldn't afford to show my support.

Mark Malisheski  
850 Sixth St.

### A grand opening?

In case any of you haven't heard Wednesday, March 5, 1980 is the Grand Opening for the new Rink's Bargain City store. While the new trimmings to the store may give it a little more class we have discovered, much to our disgust, that it is only a facade.

Both my roommate and I received a phone call Saturday, March 1, 1980 from Bargain City asking if we still needed jobs, (we had applied in early February) and being independently broke, we both said yes.

To make a short story shorter, we went into work Monday and did just that—worked.

This included moving 50 pound boxes from one place to another time and time again. (It reminded us both of a situation comedy in which the wacky housewife makes the furniture men move the piano four times before she decides it looked best in the first place they had it.)

We asked about working the next

day and were told to report at the same time, same place.

During lunch break on Tuesday, we began to hear about people being "let go." These people also had been working a short time. We began to suspect that we were also on that list.

Upon confronting the manager, we were told that they had no intention whatsoever of keeping us. The only reason that we were "hired" (so to speak) was to make ready for the grand opening.

He also told us that we should have been told so when we were called. We were never told this by any person and neither were any of the others that we talked to. It was our understanding that Rink's was hiring new help to help run its new store.

If this is how the Rink's operation is run, it comes to us (upon thought) as no surprise that perhaps we were "let go" because as high school graduates and college students, we were posing a threat to those people holding managerial positions.

One final thought: Good luck Bargain City (the way your business is run, you'll need it).

Lois K. Satow  
Rena Raye De Vries  
831 Seventh St., Apt. 4  
by Garry Trudeau



## The BG News

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## respond

If you would like to comment on something in the News or anything of student interest, write to the News.

The letter or guest column should be typewritten, triple-spaced and signed. Include your address and telephone number for verification.

The News reserves the right to reject letters or portions of letters that are in bad taste, malicious or libelous.

Address your comments to: Editorial Editor, The BG News, 106 University Hall.



# briefs

## Graduate fellowship available

The Alma Payne Fellowship for graduate work in American Studies will be awarded on the basis of academic excellence and need to a student enrolled in the University's American Studies masters program during the 1980-81 academic year. The award includes a \$400 stipend and a graduate assistantship for the year, plus waiver of tuition and fees. For information contact William E. Grant, director of the American Studies program, 214 University Hall, 372-0110.

## Welles film to be shown

Orson Welles' film adaptation of Kafka's "The Trial" will be presented at 8 p.m. today in 115 Education Bldg. Welles, Anthony Perkins, Romy Schneider and Jeanne Moreau are featured in the film, which is being offered in connection with the philosophy department's existentialism course. The event is free and public.

## French ensemble to perform

The Ensemble Guillaume de Machaut de Paris will be in concert at 8 p.m. today in Bryan Recital Hall, Musical Arts Center. The group is comprised of one of France's leading counter-tenors and three noted instrumentalists. It specializes in Medieval and Renaissance music. The performance, being presented as part of the University Artist Series, is free and public.

## Religious forum to be held

A religious education forum will be held from 4-9 p.m. March 30 in the University Union, sponsored by the Department of Religious Education of the Diocese of Toledo. The Rev. Raymond E. Brown, Auburn professor of Biblical studies at Union Theological Seminary in New York, will conduct the program about the beginnings of the church, titled, "The Community Jesus Left Behind." Registration fee is \$8.50, which includes dinner and refreshments. Certification credit also will be given for the seminar. Registration deadline is March 25. To register, send a check for \$8.50, made payable to the Department of Religious Education, to Defiance Religious Education Center, Box 384, Defiance, Ohio 43512. For information, call 782-2099.

## Camp to hold job interviews

Representatives of Hiram House Camp in the greater Cleveland area will be at the University Monday to interview students for summer jobs, including working with low-income, mentally retarded and physically handicapped children. Students should sign up for interviews at the Student Employment Office, 460 Student Services Bldg.

## Student discussion planned

"The Intelligent Student's Guide to Understanding the Islamic Revolution," an informal discussion, will be offered at 7:30 p.m. today in the Browning Room, Union. The workshop, sponsored by the political science department and Office of International Student Programs, is free and public.

## Education scholarships offered

Applications for scholarships offered through the College of Education for the 1980-81 academic year are available in 365 Education Bldg. Candidates must be enrolled in the College of Education. Deadline for application is April 11.

## Prof to discuss research

Dr. David P. Crews, associate professor of biology, will speak at 4:30 p.m. today in 112 Life Sciences Bldg. Crews' studies of parthenogenetic lizards in Arizona and Colorado have uncovered the first evidence of animals whose sex and sexuality are independent of each other, and were reported this month in Time magazine. His presentation is free and public.

## Diocesan Day planned

The Toledo Diocesan Council of Catholic Women will sponsor a Diocesan Day of Renewal March 26 at Our Lady of Consolation Shrine, Carey, Ohio. The program, which is open to all women in the diocese, will revolve around the theme, "Seeds for Today and Tomorrow." The session will be held from 9 a.m. to 3 p.m. A \$6.50 registration fee, which includes the cost of lunch, will be charged. Reservations, due by March 19, can be made through the president of any parish women's organization or directly with the council office, 1933 Spielbusch Ave., Toledo, 43624. Bus transportation will be available. For information, call Marcy Sleczkowski at the council office, 244-6711.

## Women's movement not bridging gap in male, female wages, student says

"Women earn only 60 percent of what men earn for the same full-time, year-round work," according to Karen Dubrow, who spoke at the University Tuesday.

Dubrow, an American Culture doctoral student, spoke for Women For Women on "Why Women Earn Less than Men."

She cited two major reasons for the difference: Women are less skilled than men and women work in fields that offer

fewer opportunities to earn sizable salaries.

One of the biggest problems a woman faces in the job market is "sex stratification," Dubrow said. Sex stratification is the difference between men selling cars for commission and women selling clothes for salary.

The women's movement is not helping women move to higher occupation levels according to Dubrow. She added that 23 percent

more women were working in female-dominated industries in 1973 than in 1950.

Dubrow suggested three ways to equalize wages. The first is to encourage men to help with household jobs traditionally done by women. The second is to get equal pay for equal work done by women. The third is to end occupational segregation by moving more men into women's jobs, while moving more women into men's jobs.

## Record collectors go for rarities

by Gary Benz  
editorial editor

Most record collectors are those who want all the available records of their favorite artists. But the hard-core collector goes beyond collecting what's commercially available.

He goes after those out-of-print and rare recordings. And since the 1950s, record collecting has become almost a science.

"The problem with the '50s was that nothing much was written about records," says William Schurk, head of special material collections and sound recordings archivist at the Library.

Speaking at a record workshop at the Bowling Green Center for Continued Learning, 194 S. Main St., Schurk said there are many magazines devoted to the record collector.

ACCORDING TO Schurk, the best magazine is Goldmine, which is available at the Library. Schurk said Goldmine contains sophisticated articles, discographies and addresses of other collectors.

He also said there are magazines devoted to different types of music.

"Blitz" magazine, for example, is for collectors of rock music. "It Will Stand," is devoted solely to collectors of early rhythm and blues beach music.

Places to look for records are thrift and junk shops, such as Goodwill and Salvation Army stores. Flea markets and record store cutout bins also are good sources of collectable records.

WHAT ARE collectable records? "Anything that a collector wants," Schurk said.

Some types of collectable records are unreleased commercial discs, colored vinyl records, bootlegs (usually unreleased concert recordings or studio out-takes) and picture discs.

If a particular record is not available through the above sources, Schurk suggests bargaining with record dealers listed in the magazines.

"You can usually trust a dealer," Schurk said, "because they're pretty knowledgeable. But don't bargain unless you know what you're doing."

DETERMINING THE value of a collectable record is another important aspect of collecting.

"If I'm going to pay money for a record, I want to get a value, and I don't want to get taken," Schurk said.

He said that value or price guides are good sources for determining a record's worth.

However, he suggests that a value guide be used sparingly and only to "keep things in perspective."

After starting a collection, preserving that collection becomes important.

SCHURK SAID collectors should buy Jerry McWilliams' book, "The Preservation and Restoration of Sound Recordings."

He said that if a record looks clean, it should not be washed. But if it is dirty, a solution of warm water, Mr. Clean and Dove detergent can be used without harming the album.

Schurk said albums then should be kept in folders and in a dry place. He also said they should be stored vertically and in a place that is well-structured.

A point to remember in caring for a collection is to "never let a non-collector handle your records. They just don't know what they're doing," he said.

## record collector

from page 1

than the original investment.

SCHURK SAID that since he took his present job in 1967, his personal collection hasn't substantially grown. But the Library's collection has. In fact, there was no record collection before Schurk.

"I was asked to assume this

position, just to start the collection," he said.

Three-and-a-half years after flunking out of engineering school at General Motors Institute in Detroit, Schurk began his undergraduate work at the University.

While working toward a liberal

arts degree, he also spent his free time working at the Library. Because of his library experience and knowledge of music, Schurk, as an undergraduate, was offered his present job.

"I WORKED here (the Library) and at the Cleveland Public Library when I was home.

I had a lot of experience so they offered me the job of audio librarian during my sophomore year," he said.

Schurk declined the job, but the University never forgot about him. While he was attending library school at Western Reserve college, he was again

offered the job. This time he accepted.

Since then, his collecting efforts have been geared toward building the Library collection, of which he is understandably proud.

With his knowledge, does Schurk ever consider leaving the Library and his collection for a

more lucrative job in the record industry?

"I'm happy," Schurk says. "Why would I go look for another job? I have a good home and good neighbors. Everything is just perfect here. I'd hate to go in the (record) industry. That's the last thing I'd do."

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# Machismo: Dominant behavior of Latino males considered cultural trait

by Paul O'Donnell  
staff reporter

A subconscious instinct among males to possess and dominate females.

Prescribed roles for both males and females. Sexual experience in males and virginity in females. These are several of the characteristics of machismo — a social behavior of male dominance. A conference sponsored by the Latin Student Union yesterday attempted to dispell the beliefs surrounding machismo as myths.

"MACHISMO IS A Latin American disease and is very strong and alive today," Dr. Rene Ruiz, an associate professor of romance languages at the University, said. Ruiz was speaking on "The Male Perspective of Machismo: Past and Present."

"In Latin America, women and men have to fulfill the role that they are required to fill.

"These characteristics (of machismo) are considered natural. They are cultural traits that you learn as you grow. It has nothing to do with genetics.

"This feeling is mythical because it is considered natural and it isn't," Ruiz continued, "and the myth is linked to economics, education and sex."

RUZ'S PRESENTATION centered around the effects of machismo in the 19 Latin American countries. The number of children Latino families have also is dependent on the effects of machismo, Ruiz said.

"It is prestigious and a signal of masculinity to have many children. The more children you have, the more male you are.

"The person who has 10-12 children, when he is with a group of his own culture, feels strong," Ruiz said.

RELATED TO this need for reaffirming their masculinity, Ruiz said, is the need for power.

"He (the Latino male) is driven by this machismo. It is the power itself that manifests the creation of many children," he noted.

Ruiz cited statistics indicating that 50 percent of Latino men get married to reaffirm their masculinity

**"Machismo is a Latin American disease and is very strong and alive today."**

and virility and only 7 percent for love.

For Latino males, the key to showing their power is the number of mistresses and illegitimate children they have, he said.

BEARING CHILDREN with women other than his wife gives much prestige to a Latino man, Ruiz said. Also related to this need for power is the belief that Latino males should be sexually experienced and Latino females should be virgins, he said.

"This is the way it was taught to them from ancient times," Ruiz said. "It also is prestigious for the man to use this as a limitation of the woman.

"This gives him a tremendous power in his mind and is one of the ingredients of machismo," Ruiz said. "This is a feeling many never question, but it's there and it's strong.

"MOST OF THE sex roles were established in the middle ages, and in Latin America today there are

many laws which prohibit women from leaving the country without consent of the man."

Ruiz said Latino males were allowed to own property, adding that that property included women.

"This is something they (Latino males) cannot lose — the power," he said.

In the United States, the feeling of machismo is transferred to economics: the drive for success and the accumulation of wealth, Ruiz said.

"TO BE SUCCESSFUL in this United States, it

means that you accumulate wealth and consequently power," he said, adding that with wealth and success comes a drive for more success.

Gloria Valencia-Weber, coordinator of minority graduate student services at the University of Oklahoma, spoke on "The Effects of Machismo on Women."

"Machismo is a part of a large concept called sexism," Weber said. "It just happens to be the Latin American version of sexism."

Weber termed the female counterpart of machismo as marianismo, which she said is "a very high belief that the Virgin Mary is the model for women."

"AT ITS EXTREME it (machismo) makes women a human doormat," Weber said.

Weber said the roles Ruiz referred to developed out of a Latino need to survive, adding that machismo is not common only to the Latino culture but also played

an important role in the settling of the United States.

The definition of machismo has been distorted, she said, and it was not until the "20th century where we reach this hard, male-exploiter meaning."

"My own view is that we have men and women who are trapped by inappropriate terms in a highly technical society.

"WE ARE PAYING a high cost for machismo-marianismo if we believe it and allow it to continue," she said. "It is a high-risk myth to keep perpetuating."

Weber shed light on the contemporary effects of machismo on the Latino culture by citing four studies of the decision-making powers among Latino families.

"It's clear that both husbands and wives agreed that men make more decisions, but both husbands and wives agreed that the majority of decisions are made jointly," Weber said, adding that it cannot be assumed that Latino males dominate females.

"The reality of surviving in urbanized cultures is that there are discrepancies between the myths and the day-to-day decision-making practices," she noted.

BOTH RUZ AND WEBER agreed that education is one of the keys to re-defining the meaning of machismo.

Weber said that she finds among many Latino females a failure to define what they want.

"To be a decision maker, you've got to have the education and economic power and it has got to change among Latino women.

"We are moving," Weber added. "We have a lot of issues to resolve. We have too many needs to be met to waste the resources of either men or women."

## AIM serves as watchdog for U.S. news media

by Kathleen Koshar

When the government fails to serve the public, Americans can oust officials who are not doing their jobs, often with the help of the media.

But the people have a small voice in media coverage and few organizations to which they can turn, Cliff Kincaid of Accuracy in Media said Tuesday.

Kincaid, assistant editor of the AIM Report, a bi-weekly newsletter based in Washington D.C., said it is not possible for newspapers to be error-free, but added that a good newspaper will admit to and correct its mistakes.

Kincaid, who spoke to members

of the Bowling Green, Toledo and northwest Ohio chapters of the Society of Professional Journalists, said AIM is the watchdog of the "big media," which are read and listened to by bureaucrats in Washington.

THE BUREAUCRATS shape government policy, so it is important that the information on which they base their opinions is correct, he explained.

AIM exposed what it thinks are erroneous facts and mistakes of the major television networks, the wire services, The Washington Post, the Washington Star and The New York Times, among others.

The 1978 University of Toledo graduate said that succeeding is exposing, through the AIM newsletter sent to subscribing members, columns and ads. But AIM has been denounced as a dangerous organization by media across the United States, including Washington Post executive editor, Ben Bradlee. Kincaid said he has suffered verbal abuse, been cursed by reporters and accused of harassment. He has had the phone jammed in his ear while doing his job.

"Most reporters think of themselves as watchdogs, but they don't like to be watched themselves. No editor or reporter likes

to be caught making a mistake," Kincaid said.

HE NOTED several reasons why the media might not cover a story, a situation called a news blackout, including what he called "fashion journalism." He said advocates of this type of journalism practice a herd instinct and do what other reporters and editors are doing even if it is wrong.

He said problems arise with conflicts of interest when media people are linked to businesses and government officials.

"I think in some cases it's just ignorance," he said, adding that most news blackouts do not result from space shortages.

One news blackout investigated

by AIM involved a man who was held prisoner in Cuba for 14 years. Upon his release, the man held a press conference, but the story was not covered by any of the influential media, Kincaid said, because the editor of one major newspaper was a close friend of a high-ranking Cuban official.

THE BLACKOUT was caused by a conflict of interest, although one network and a newspaper finally gave the incident some belated coverage, Kincaid said. The media rarely cover human rights violations of countries that are unfriendly to the United States, he added.

Kincaid said AIM has no

governmental or legal authority to change media policies but favors internal curbs of newspapers and networks. AIM does not support more governmental restrictions on the media, he said.

AIM has suggested two ways to prevent slanted coverage. Kincaid said ombudsmen, or consumer advocates, should be hired by newspapers and networks to handle complaints from the public, and that the media should hire and train nuclear experts to advise in coverage of nuclear incidents.

Readers are really the watchdogs behind AIM since the organization acts on complaints from members, contrary to what many editors believe, he said.

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# elsewhere

## The race:

### Anderson drops Mass., Baker drops out, Ford drops a hint

BOSTON (AP) — George Bush gained hairbreadth victory over Rep. John Anderson yesterday in the Massachusetts presidential primary election. Senate Republican leader Howard Baker quit the race, and former President Gerald R. Ford said the contest for the GOP nomination is "a wide open ballgame" he may yet enter.

Ford said the razor margins by which Bush won Massachusetts and Ronald Reagan edged Anderson in Vermont were "a clear indication to me that there is no consensus" among Republicans.

He said there won't be such a consensus before the GOP national convention, and thus forecast just the kind of campaign stalemate

that would give him an opening for another White House bid.

While Ford hinted in Lauderhill, Fla., that he may get in, Baker conceded in Washington that he is out.

"IT'S PRETTY clear the campaign isn't going anywhere," he said after lagging far behind the leaders in the first five Republican campaign tests.

Because Anderson had taken the lead, several news organizations declared him the winner, only to pull back when later tallies showed no one with a conclusive lead. The Associated Press was among them, having given Anderson the victory in early evening.

While the Republicans ran to

tual dead heats in the two Tuesday primaries, President Carter and Sen. Edward M. Kennedy won Democratic landslides.

Kennedy won his home Massachusetts primary with 65 percent of the vote to Carter's 29 percent. The president swept Vermont's non-binding primary with 75 percent of the vote to 25 percent for Kennedy.

KENNEDY, saying he had a lift for his campaign and his issues, turned his effort to New York yesterday, seeking support in a March 25 primary that is one of his major targets.

Carter said he was ready to compete for 418 Democratic delegates

in 10 states, where primaries will be held or multi-step delegate-selection caucuses will get under way next week.

White House press secretary Jody Powell said in Boston that Massachusetts didn't do Kennedy much good nationally because the challenger's first victory came from his own Senate constituents.

"I don't believe folks would view a Carter win in Georgia as a major event on the political horizon," he said.

Carter expects a victory there next Tuesday, when adjacent Florida and Alabama hold their primaries as well. Kennedy is investing little effort in those contests in the president's home territory.

## Bush in middle--poll

NEW YORK (AP)—In Massachusetts, George Bush was the man in the middle.

An Associated Press-NBC News Poll of voters showed that Ronald Reagan bested Bush among Republican voters with conservative views, while doing as well as him among older GOP voters.

And Rep. John Anderson took away the ballots of those with more liberal views on the issues, along with the better educated and the younger voters.

But Bush's support from this wide variety of groups gave him a tiny margin of victory over Anderson in Tuesday's balloting, with Reagan only a few thousand votes behind.

INTERVIEWS with more than 2,200 GOP voters outside polling places were the basis for the AP-NBC News poll.

One way to analyze the results is to look at the GOP voters positions on the issues. Take the proposed equal Rights Amendment.

Reagan's voters split 46-37 against the ERA. Next came the Bush supporters, who favored the ERA by 54-35. And then were the Anderson backers, who favored the amendment by an overwhelmingly 77-16 margin. The rest were undecided in each case.

Anderson and Bush support the ERA. Reagan opposes it.

Reagan got 38 percent of the Massachusetts GOP conservative vote, with Bush taking 34 percent. Anderson got 17 percent of their ballots.

## classified

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### PERSONALS

Lil' Melody: Welcome to the Family! We're rowdy & crazy & sometimes loony, but we know you'll fit in just perfectly. We're looking forward to a lot of crazy times together so get ready for Spring Quarter! Zeta love, Big Barb, Grand Big Lorri & Great-grand big Karol.

Cheerleader Info Nite: Monday, 7:00 p.m. 115 Educ. Bldg. For those interested in becoming BGSU Cheerleaders for 1980-81.

Lisa LaLonde: There is no mistake-you take the cake. Keep your spirits flaming. Love, the DZ's.

Don't let old man winter get you down. Come on up to Sub-Me-Quick & let us put a little sunshine in your life. Happy Hours 5pm-7pm every Thur., Fri. & Sat.

Laura Bright, Scott Fialko & Gang. Thank you for a fantastic B-day. What a surprise! Love to all of you, Toni.

Phi Mu Actives, we want to express our appreciation for all the love & support you gave each of us during pledging. We are all proud to be part of the House of the Heart. L.I.T.B., The New Actives.

Congratulations to all new D.G. Initiates especially my little, Mimi. L.I.T.B. Deb.

Congratulations to our Phi Tau Brothers on a job well done during the Basketball Season. We are really proud of you. Love, Your Little Taus.

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S.C.E.C. Sale. I am a lover of special kids: T Shirts \$4.00, mugs \$2.50. Key chains 50 cents. Union Foyer, March 10th & 11th.

### Professional Boxing Clinic Sat.

March 8th, 3:30-5:30 pm. Rec Center Combatives Arts Room. Featuring Fred Griffin, boxing pro. Lindell Holmes & Louis Selph. Free & Open to all.

Theta Chi's, on Friday the time was right to have a tea that was outta sight!!! Love, The Phi Mu's.

To Big Chuck Rudwall Have I told you lately that I think you're the GREATEST?! Love, your lil' Toni.

TELEVISION TELEVISION 19' Color, like new Call Sudds 2-5091.

One more day until the President's Lounge rocks with SAE's & their dates. Let's get crazy!

April, to the BEST Little, I bet you thought it would never come to an end! Congratulations on your Gamma Phi Beta Activation. Love, Big Connie.

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Woody & Finkle Thanks for Formal-we had a real...real...SUPER good time! Love, Sue & Dana.

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Grand Lil Beth. It's not enough for you to be just my heart sis. I'm glad you found your way into the family. Welcome! Zeta Luv, Mary.

Beer Delivery from Sub-Me-Quick. 143 E. Wooster, for details.

The State Basketball Tournament for the Mentally Retarded will be held at BGSU this year!! March 28th & March 29th. Be There!

Congrats Davey & The DDD's. Get psyched for the tipover finals! We were so surprised when the Dominos stopped at you! Way to go! GDI Love from your Bigs.

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Barb & Carolyn, thanks for all your help this past weekend. I really appreciate all you did for me. Love, Donna.

RUSH-Kappa Sigma Fraternity "Worst Beer Night", Tonight March 6, 7:30-9:00. New Fraternity Row.

### Big B: You may be my Big

"OOPS", but I made the biggest one. Sorry! Hope your 20th was a good one. Love Always, Lil OOPS.

Jim: congratulations on your new office of Vice President of Theta Chi. Must have been the great speech. Trish.

Cheerleading Info Nite: Monday, 7:00 p.m. 115 Educ. Bldg. For those interested in becoming BGSU Cheerleaders for 1980-81.

Sigma Chi's: Set up your tables because the DZ's are ready for Friday night. It may not be ultimate but it will be experience.

Julie, you really had me believing your story! But that was okay, because at the end of the hunt it was a great surprise! You're the best! Thanks for being my big. Love, your New Little Sis, Marianne.

To Beth & Lauren & the rest of the D.G.'s: Thanks for all the fun times we've had with you! We think you're the greatest! Love, Karen & Teri.

Mike Gardner: You really are DZ's "Man of the Year." Thanks so much for guiding the Basketball Team to victory. Love, The Sisters of Delta Zeta.

To Rusty the Kappa Sig: What can I do about a Crush on you?

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## Militants reject U.N. panel bid

By The Associated Press

The U.S. Embassy militants in Tehran adamantly rebuffed a new bid yesterday for a meeting between the U.N. commission on Iran and the Americans held hostages, despite Ayatollah Ruhollah Khomeini's reported authorization for it. Iranian officials, just as insistent, said the meeting would take place.

How the showdown between the young Moslem radicals and the Iranian authorities would be resolved remained unclear, but one top official indicated Khomeini would have to intervene more directly.

The militants said they were awaiting word from Khomeini confirming his approval for such a meeting.

Foreign Minister Sadegh Ghotbzadeh, in an apparent display of anger and frustration over the militants' stance, was quoted by the Tehran newspaper Azadeghan as saying, "communists and

Zionists" were trying to foil the U.N. mission. This was an evident reference to leftist elements among the militants.

It was the 123rd day in captivity for the approximately 50 American hostages in the U.S. Embassy, and the 12th day of the visit to Tehran by the U.N. panel, which is charged with hearing Iranian grievances about alleged crimes by the deposed shah and the United States in Iran and with seeking a peaceful solution to the U.S.-Iran crisis.

## NRC investigating B&W, Davis-Besse

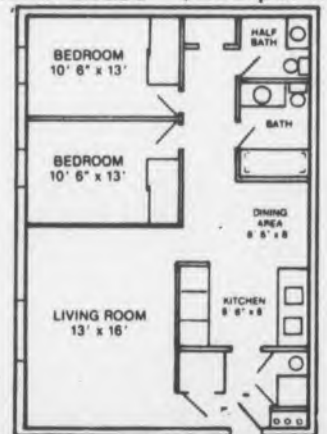
WASHINGTON (AP) — The Nuclear Regulatory Commission has ordered a review of all nuclear power plants designed by Babcock & Wilcox to determine whether they are vulnerable to the types of accident that shut down Florida's Crystal River plant last week.

The order includes the Davis Besse Nuclear Plant near Port Clinton, Ohio.

The NRC directive was handed down Tuesday after an official of Florida Power Corp. said a design flaw at the Crystal River plant caused the improper opening of the same valve that stuck open a year earlier at Three Mile Island in Pennsylvania.

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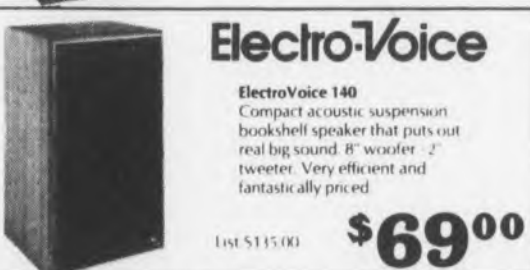


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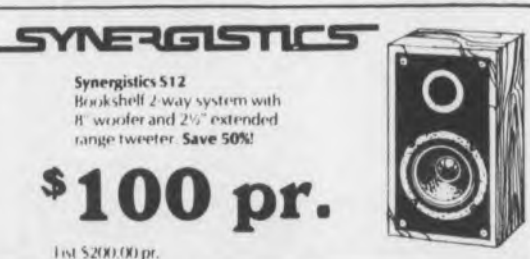
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# sports

## Gophers eliminate pesky Falcons from NIT, 64-50

by Dan Firestone  
sports editor

MINNEAPOLIS — For a moment John Weinert saw hope.

Bowling Green's basketball team, which had finished second in the Mid-American Conference, was trying to close in on an upset of Minnesota in the first-round of the National Invitational Tournament.

With seven minutes left in the game, Weinert huddled his team near the side and told them they "didn't come to play close, but to win."

The Falcons only trailed by four at that point, but when the final buzzer sounded, Minnesota had locked up a 64-50 win.

With 11,228 fans cheering on the Gophers in Williams Arena, Minnesota outscored BG 14-8 in those closing seven minutes to break open an otherwise close contest.

THE GOPHERS will host the winner of tonight's Mississippi-

Grambling contest in the second round.

Bowling Green, finishing 20-10, never led in the second half, closing the margin to four points four times, but was hampered by a 34.5 percent shooting performance in the second half enabling UM to raise its record to 18-10.

The Falcons finished with 39.3 percent shooting, while Minnesota hit 55.1 percent.

BG played a patient offense in the first half and did not trail until 12 minutes were left when UM took a 10-8 advantage.

The Falcons used a sagging zone defense to offset the height advantage of the Gophers, outbounding them 18-10 in the first half.

"We didn't get many first shots in the first half," Minnesota coach Jim Dutcher said. "It was almost impossible to get inside, they were sagging so far back. It was a good gamble on their part."

"I thought they did an excellent job of controlling the tempo. They were patient."

BG DID not regain the lead until Joe Faine, the game's leading scorer along with Darryl Mitchell, with 19 points, hit a jumper for a 21-20 lead at 4:47.

Faine hit again to stretch the lead to three, but it was cut at 3:48 when Trent Tucker connected.

Colin Irish, whose one-handed shot from the key put the Falcons ahead 25-22, before UM ran off the last six points of the half.

BG was working for the last shot of the half, stalling the ball from the 1:26 mark, but an errant David Greer pass killed its chances with five seconds left.

Bowling Green forced its first three shots of the second half and did not score until 15:09 on a three-point play by Irish. But by then the Gophers had increased their lead to 36-28.

Rosie Barnes and Faine scored to make it 36-32, but Tucker and All-Big 10 Kevin McHale scored to give UM a 40-32 bulge.

Marcus Newbern hit a long jumper from the corner before Barnes stole the ball at mid-court and drove in for an easy slam dunk to bring BG within four at 40-36.

The last time the Falcons were within four was at 6:58 when Barnes sank two free throws to make it 48-44.

MITCHELL HIT a jumper and was fouled by Faine. He completed the three-point shot and when 7-2 Randy Breuer hit two free throws, the Gophers hit a 53-44 edge with six minutes to go.

BG managed just three more buckets in the final six minutes going scoreless from the 3:06 mark until Barnes' final basket with four seconds left.

"With six minutes to go we were still in the ball game," Weinert

said. "But a six or seven point game became a 14-point game."

"We ran into a dry spell. We went the last five minutes and got good shots, they just weren't falling."

Weinert said his game plan at the beginning was to slow the tempo.

"We really wanted to be patient and work the zone," he said. "They were taking bad shots at the beginning. We were forcing them to shoot exactly where we wanted them to."

"We had no defense on Breuer. We can't match up. I think where Mitchell (who was seven of 10) was shooting, the ball had snow on it. It was coming from another continent."

"Their game plan was sound," Dutcher said. "They (BG) felt we had better talent and they had to slow it down. When it got under six minutes and they couldn't play that way, that's when it opened up."

"I don't think it was a 14-point

game."

WEINERT SAID, despite the loss, the season was a good one.

"That's a good team (Minnesota)," he said. "They are supposed to be the number one team in the NIT. This is a thrill for us to be here."

"The kids were excited and we went first class. I'm proud of the 20 games we won this year."

The tournament will also help in the future, Weinert said.

"I was lucky enough to be in three post-season tournaments at St. Joe (in Indiana)," he said. "You have to get down the road once. I think we'll be a better tournament team next time."

Bowling Green (50)  
Faine 9-1-19, Irish 3-1-7, Miday 3-0-6, Barnes 3-4-10, Newbern 3-0-6, Miller 1-0-2. Totals: 22-6-50.

Minnesota (64)  
McHale 5-0-10, Thompson 1-0-2, Holmes 2-0-10, Hali 5-0-10, Mitchell 7-5-19, Tucker 4-0-8, Breuer 3-3-9, Dale 0-2-2. Totals: 27-10-64.

## Competition:

### Koester, Minser have 'friendly' diving rivalry

by Pat Kennedy  
staff reporter

Diving, like other sports, is competitive with competitors striving to be the best, as well as striving to beat other divers.

Bowling Green divers Phil Koester and Reagan Minser are competitors.

"Reagan and Phil both needed each other," BG diving coach Chuck O'Brien said. "Reagan needed someone to push him and Phil needed someone to push. It's been a dogfight all year and good for both individuals."

THE DIVERS have similar feelings to O'Brien's, but it has not always been that way, according to Koester.

"At the beginning we were scared of each other," the freshman business major said. "He knew I was coming. Then we

started diving as a team and it worked out a little better, trying to beat other teams instead of each other."

"It's (their working relationship) a lot better than it was," Minser added. "Last year, I'd get five points (for the first-place finish) and the other teams would get second and third places and four points — we made one lousy point. Now we're pushing for the team itself. We pick up the one and two positions. There is competition, but that takes second to being the top for BG."

"He's (Koester) definitely made me work harder," Minser continued. "He's also taken a little pressure off me. If I have an off day, he's there to pick me up. If he's off, I pick up the slack."

Minser said that Koester is still his main competitor, especially looking ahead to this weekend's Mid-American Conference swimming and diving championships at Cooper Pool. But there are others.

concerned, we'll probably score more points in diving than ever before."

KOESTER HAS also scored more points in his first season, setting the BG marks in the one-meter 11-dive event, the three-meter six-dive event and the three-meter 11-dive event. Until this season, all four records had been Minser's.

"I'm upset about it," Minser, a junior physical education major said. "How would you feel? I want them back and I know Phil knows I want them back."

"He's worried about getting them up higher so I won't get them back."

Koester said Minser has never said anything to him about the records, except once when he was on a pace to break a record.

"I almost broke one once and he said 'make sure this is the last time'. But then he came back," Koester said.

"... we started diving as a team and it worked out a little better, trying to beat other teams instead of each other."

—Phil Koester

"RAY PAPONETTI from Eastern Michigan is going to be up there," he said. "Jeff Grohne from Toledo should also be up there. After that there are four or five others that could be up in the competition."

Koester takes a slightly different view of the MAC competition.

"Central Michigan has the best diving team — they have four tough guys," he said. "As far as individuals, Jeff Grohne of Toledo is good on the one-meter and he's qualified for NCAA's."

BG coach Tom Stubbs said he thinks his divers are going to challenge in the MAC.

"We have the best diving group we've ever had here," he said. "I think, as far as the championship is

Since the BG divers are being considered as serious competitors in their MAC this season, were there other schools that attempted to recruit Koester and Minser?

Koester said "quite a few" coaches recruited him.

"Eastern Michigan, Central Western and Michigan State did a little," the high school all-American from Ann Arbor, Mich., said. "I talked to the coach at Michigan State a few times."

"I heard about the Bowling Green school of business before and that was part of it (reasons for coming to BG). I like the campus and the people here, and there was a little scholarship involved. I'm not too far away from home and I don't have to dive all year long. I

just dive during the season."

Cooper Pool also helped Koester pick Bowling Green.

"I FIGURED IF I was coming and had to spend four years in a pool, it might as well have been a good one," he said. "This was the best I saw."

Minser said Stubbs showed him a picture of the new pool and it was one of the "main points" in recruiting him, but there were other reasons.

"It (BG) is one of the best physical education schools," he said. "I had friends up here and I checked out other schools, but they didn't appeal to me."

"I had an offer to go to Denison (near his Newark home), but they have grants-in-aids for academics, not scholarships. I checked out Ohio University, but I didn't like that place. Bowling Green has a friendly atmosphere."

The Natatorium did not leave pleasant memories, Minser said.

"I REMEMBER it had too shallow of a pool, but I mainly remember diving between swimmers," he said. "It was very crowded. I don't think I ever hit anyone, but I think some other divers did."

With the coming of the 1980 Summer Olympic Games in Moscow, or in an alternate site not yet named, are there any Olympic aspirations for BG divers?

Minser said no, as well as Koester. But Koester won the Mike Peppe Award in Florida — an award which all but one of its winners have gone on to Olympic competition.

"They (the Olympics) take too much money, time and effort," Koester said. "I made that decision (not to try for them) a while ago."

"If I had been going for the Olympics, I would have gone to the University of Michigan or out to California. I don't think BG would be the place (to work out for the Olympics)."



photo by Al Fuchs

BG junior diver Reagan Minser performs a dive off the one-meter board at Cooper Pool. Minser and freshman Phil Koester will lead the Falcons into the Mid-American Conference swimming and diving championships starting at noon today in Cooper Pool.

## Tickets available

For the first time since 1964, Bowling Green will host the Mid-American Conference's swimming and diving championships, starting today at noon and ending Saturday evening, in Cooper Pool at the Student recreation center.

All preliminaries start at noon each day, with finals at 7:30 p.m. each evening.

Tickets for the meet are \$2 for preliminaries and \$3 for finals. An all-meet pass is available for \$6 until noon today. All tickets will be sold at the gate.

Thursday's events include the 500-yard freestyle, 200 individual medley, 50 freestyle, 400 medley and one-meter diving.

Friday's events include the 400 individual medley, 200 freestyle, 100 butterfly, 100 backstroke, 100 breaststroke, 300 freestyle relay and three-meter diving.

Saturday's events include the 100 freestyle, 200 backstroke, 200 breaststroke, 100 butterfly, 400 freestyle relay, 1,650 freestyle and the finals of the three-meter diving competition.



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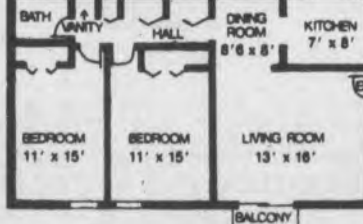
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The  
BG News  
Mar. 6, 1980

# Revue

French opera  
fantasizes  
legend





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Cathy R. Carter, sophomore music education major, fills the role of Cinderella and Greg P. White, graduate student in music, plays prince charming. Cover photo by Scott Keeler.

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Kevin Settlege.....Editor  
Jeff Diver, Norb Taylor.....Assistant Editors  
Frank Breithaupt.....Design  
Leslie Ruppert.....Business Manager  
Debbie Conkel, Kathleen Koshar,  
Dave Whitman.....Editorial Assistants

## Frolicking to a concert

I remember the first time I saw an orchestra. It was the Cleveland Orchestra. I think I was in third grade. I remember getting into the school bus and traveling 15 miles to downtown Cleveland.

"OK, class, quiet down in here. Billy, don't pull Sarah's hair. Now Tommy, don't smear your peanut butter and jelly sandwich on the window."

"Miss Tomkins, Gary keeps hitting me on the head with his fists."

"Gary, don't hit Sue on the head. How would you like it if I was pounding on your head?"

"I'm just practicing the drums. You know, just like in the orchestra we're gonna be seen."

"Yes, I know, Gary, but that's no reason to practice by hitting Sue."

"I'm sorry."

AND SO IT went. Riding all the way to Cleveland. Finally we arrived at elegant Severance Hall. And I mean elegant. This place had Mapledale School's gym beat by a mile. It was neat.

"OK, let's get in a single file line.

## Out of Focus

by Gary Benz

Bruce, get over here. C'mon, let's get in line."

Field trips back then were always a pain. They always seemed to be more trouble than they were worth. But somehow the orchestra trip was different. And I'm not even sure why.

"Look at this place. God, it's neat. Let's run up all those stairs."

"Wow, this place is nice. I can't wait to tell my mom. Do you like my new dress?"

"Your new dress is yucky."

NOW GARY, that's not a nice thing to say to Sue. And stop hitting her on the head."

I really can't figure out why I was attracted to the Cleveland Orchestra. I was heavily into the Monkees and Paul Revere and the Raiders at this time, so I don't think it was the music. Maybe it was.

The concert was billed as a children's program. I really didn't care what it was. I just sat there, in my nehru jacket and watched, and watched, while sporadically getting restless.

"Look at those big drums. I wanna play drums when I get older."

"Yeah, me too. Hey, I don't see no guitar."

"They don't play guitar, stupid."

"Oh yeah? Well what's the big thing?"

"THAT'S A violin, I think."

"Oh yea?"

"Yea."

"Shh. Boys, quiet down, you're ruining it for everyone else. And Gary, stop hitting Sue on the head."

Most of my first experiences with the orchestra are cloudy. But from what I remember, it was great. From the opening cymbal crash to the final pluck of the harp, I was impressed.

It didn't change my life, but it added to it. I now keep my classical albums right next to my Monkees albums.

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# Floyd dazzles with special effects

by Norb Taylor

The Pink Floyd shows in New York last week (and in Los Angeles two weeks ago) were just that—shows, not rock concerts. This is not to imply that the two-hour-and-fifteen-minute production, held in the Nassau Coliseum, lacked because of it. Pink Floyd never intended to take *The Wall* to the stage as a concert but rather as a total audio and visual experience replete with special effects reminiscent of the *Animals* tour of 1977.

With *The Wall*, bassist-violinist Roger Waters has shown his great capabilities as a songwriter but in doing so may have set a standard he might not be able to match in the future.

Largely autobiographical, *The Wall* chronicles his (and really every fans) exposure to rock music, first as a young fan battling social factors such as his family ("Mother") and school ("The Happiest Days of Our Lives," "Another Brick in The Wall part 2").

**ON THE ALBUM**, as well as in real life, Waters then becomes a success as an artist, inevitably keeping a great distance between himself and the audience by forming the symbolic wall, the core of the record. He plays the "role" of a rock star with drugs ("Comfortably Numb"), groupies ("Young Lust") and pretentious, aggressive concerts ("In the Flesh").

Finally, his past catches up with him, he breaks down, and his "wall" crumbles ("The Trial").

*The Wall* on vinyl obviously is quite an experience, but the two-stop tour was nothing short of amazing. Playing only *The Wall* beginning to end, partly from a stage outside a wall made up of 3x4 feet blocks and partly from a larger stage behind the wall, Waters and Pink Floyd told their story with slides, films, Nazi uniforms and inflatable characters.

**AFTER THE OPENER**, "In the Flesh," the band went from the front to the back stage, dumping their black Nazi-like uniforms along the way for more casual jeans and T-shirts (the way they are behind the wall). From then on, the music was good, loud and the effects were dazzling.

Imagine 30-40 feet balloons of a schoolmaster, a mother and a groupie-girlfriend (like those pictured inside the album) floating around the stage during the appropriate songs. And an airplane flying across the arena and crashing behind the stage at the end of "In the Flesh."

While all this was happening, roadies built the wall brick by brick, completing it at the end of "Goodbye Cruel World," the last brick covering Water's face. At that point in his life and in the record, he cut himself off from the fan and audience.

After an intermission a nice touch was added by the playing of "Hey You" from behind the wall, a reaching out by the band exemplified by the final line "Together we stand, divided we fall."

**WAITING FOR THE CONCERT** that the band "performs" on the album, Waters sang "Nobody Home"

and "Vera" from a mock hotel room that virtually flipped out from the wall. Before the "concert" he gets high, and relates the feeling in "Comfortably Numb" during which guitarist David Gilmour let loose the most vicious guitar of the evening.

The band took the smaller stage for the "concert," performing "In the Flesh," "Run like Hell," and "Waiting for the Worms."

The culmination of the album, "The Trial," was sang by Waters along with a tape as it was acted out in animation projected against the wall.

**DURING "THE TRIAL"** Waters is found "guilty" of neglect and abuse of his mother, wife and

schoolmaster. His wall, then, is ordered to be torn down, and to the crashing sounds at the end of the song the 60x120 feet wall was set swaying and tumbling.

Musically the show was impeccable, with added singers and musicians aiding greatly in performing *The Wall* live.

The question that many fans must be asking themselves now is "What lies ahead for Pink Floyd?" Well, that's difficult to answer because some bands, notably Floyd, seem to ride a roller coaster of popularity—peaking, then laying low for a couple of years. Suffice it to say that Pink Floyd is at its most popular ever right now, and their future is anybody's guess.

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## People pulls 42

LOS ANGELES (AP) - "Real People" has made some NBC people happy this season by landing regularly in the ratings' upper ranks, where NBC series have not exactly been regular tenants.

The show finished in the top ten two weeks ago and recently it drew a series-high 42 share of the audience in beating ABC's Olympics coverage.

"Real People" has established itself by working a mixture of one-liners and filmed shorts on human folly—dancing a thin line between humiliation and comedy. At its best, "Real People" is funny and fresh; and its worst, it resembles something from the Chuck Barris factory.

There seems sometimes an absence of empathy in the "Real People" approach, a fine difference in style that can make a warm human interest piece into a circus sideshow.

Matters of style and taste aside, though, it is clear that "Real People" has made its mark. ABC is coming out with a "Real People" imitation, "That's Incredible!" and "Real People" has generated a lot of word-of-mouth viewer support.





Cinderella's evil stepmother, played by Holly Caimes, graduate student in vocal performance, primps in the mirror.

Story by Kathryn A. Coll  
Photos by Tim Westhoven  
and Scott Keeler

# Song charm

Once upon a time there was a beautiful girl who was abused by her stepmother and stepsisters. The fairy tale will come to life when the University's College of Musical Arts presents Massenet's *Cinderella* at 8 p.m. tomorrow, Saturday and Sunday in Kobacker Hall.

The fairy tale originated in China around the ninth century. In the middle ages, it was absorbed into European oral tradition. Today, there are about 500 versions of the tale. The variation the opera is based on was published by Charles Perrault in 1697.

In the late 1800s, Jules Massenet composed the opera *Cendrillon* (*Cinderella*). In Massenet's opera, Cinderella's father has an important role, unlike Rogers and Hammerstein's well-known 1957 version.

Massenet's opera also was written for a female prince charming. This enables the two mezzo soprano voices of the prince and Cinderella to blend in beautiful harmony. Having a female play a man's role was in vogue in Paris in the late 19th century.

"*CENDRILLON*, a Fairy Tale in Four Acts and Six Tableaux," premiered in 1899 in Paris. It had a long and successful run and later toured in Italy.

At the beginning of the 20th century, Massenet's operas lost their popularity and faded from the opera scene.

"People didn't like syrupy melodies anymore," F. Eugene Dybdahl, director and conductor of the University's opera, said.

"Now, people are getting tired of the same pieces over and over again and there is a revival underway for French opera," Dybdahl said.

"The National Art Center in Ottawa performed *Cinderella* last summer and it was repeated in Washington D.C. The New York City Opera and the Houston Opera are also considering doing the opera in the near future.

**THIS WEEKEND'S** production will be in English rather than in the French that it was written in, Dybdahl said.

This is the only major modification. Dybdahl has tried to stay with the composer's original ideas. He even went so far as to have a female perform the role of prince charming one night of the performance.

"This (having a female prince charming) is one of the conventions of French Opera," Dybdahl said.

The entire opera has been double cast with students and faculty. The cast for each of the five performances will be different. "There is not an A or B cast," Dybdahl said.

The sets for the opera include such classics as the pumpkin carriage and the glass slipper. The coach cost about \$300 to make, according to Silas Morse, technical director. It has "a basically pumpkin shape, and it is open in the front and closed in the back," he said.

The production was unable to get six live white horses to pull the carriage across the stage. Instead, "forest elves," were recruited for the job.

**THE ELVES** are not the only ones who will be prancing across the stage, because in French opera there is always a lot of dance.

"There is more ballet and more dance than any opera ever performed here," Dybdahl said.

Some of the dancing that is in the original opera has been cut. "We don't have the resources to do that kind of dance," Dybdahl explained.

The dancing has been choreographed by graduate student Tom Michel.

The scenery for the production includes a large painted backdrop of a forest scene. In front of the backdrop will be the "wagons." The wagons are movable scenery that have more than one side to them. When the wagons are moved around, different settings are possible, Morse said.

"**SOME SCENE** changes will occur when the action moves to the front of the stage," he said.

The lighting for the opera is not extravagant. The light board is smaller than originally planned. "We need more dimmers so that we would be able to control more different lights for different things," Morse said.

As compared with stage lighting, the lighting for opera has more color to set the moods.

"Rather than flooding the stage with light, certain areas are highlighted to pick up the singers and only individual areas are lit," Morse explained.

The lights will not be the only illumination on the stage. The dazzling costumes also will be present. There will be 74 different costumes worn in the production.

**THE COSTUMES** are the original ones from the Ottawa performance. They were designed by Malibar of Toronto.

The College of Musical Arts is renting them from Malibar at the cost of \$50 for main parts and \$40 for choral parts.

The costumes are elaborate period pieces. Everything from slippers to mens' velor tights are included in the costuming, Dybdahl said.



# Forms Cinderella classic



Construction crew finishes set in preparation for tomorrow's opening.

"They are absolutely out of this world," he added.

The rental of the musical scores also was another large expense. The scores, printed in 1911, were rented for \$1,900. They have been used many times by different opera companies.

One cast member remarked that her score had German and French writing in it from past performers.

"The real heroes (of the performance) are down in the pit (orchestra) and offstage. We now, for the first time, have an orchestra pit large enough," Dybdahl said.

**"MASSENET WAS** a master orchestrator. This production has a large orchestra of 44 players. Of course they are not all hawking away at one time," Dybdahl said.

"There has to be cooperation between the singer and the conductor. This is a very expressive opera because it has a lot of vibrato," he said.

An opera also requires both sensitive singers and players in the pit. People who can adjust—it is very difficult. It requires two-three-four hours of intense concentration by everyone.

"We strive for a perfect kind of union, where adjustments have to be made in a split second," Dybdahl said.

To be able to meet these demands, the cast members have been practicing since Christmas break. At the beginning of the quarter they began practicing about 10 hours a week with the full cast. This also was accompanied by individual rehearsals everyday.

**DURING ONE** practice, Dybdahl reminded the cast that "there is no fairy godmother who is going to make it happen," and that they must get down to work.

Greg P. White, a graduate student and one of the prince charmings, recalled that he started practicing over Christmas break. He had to translate the score from the French and fit it to the musical notes.

Besides learning the musical part of the score, the characters also had to memorize the lyrics.

This was not included in the two-hour practice time, White said.

White sees opera as being very difficult because the character "has to work with props, sing, go through the actions and make it believable to the audience."

As for this production of *Cinderella*, White says, "It is everything a fairy tale should be."

**CATHY R. CARTER**, a sophomore, is one of the Cinderellas. She said she sees this opera as "a fantastic opportunity since it is my first leading role."

To practice, Carter listened to the recording of the opera to learn the words and musical cues during Christmas break.

During rehearsals this quarter, she also has practiced with the other Cinderella, Jean Wozencraft, a graduate student.

"Sometimes we would go over the music together and just help each other out," Carter said.

Carter will be singing opposite the female prince charming, Tina Bunce, on Saturday.

Bunce described what it was like to be playing a man's role.



Shop assistants Kathy Paulsen, senior theater student; Sarah Oakley, graduate theater student and shop foreman Marty Lancaster construct the pumpkin carriage for *Cinderella*.

"I **FELT** really uncomfortable at first, but it is a purely professional experience. You have to feel very regal and princely to give the impression of being a prince."

The only romantic interlude between the two lovers is in the Enchanted Oak when the prince must kiss Cinderella's hand.

Having a female sing the role of prince charming gives the performance a different sound and color, Bunce explained.

"It is a more fluid sound," she added.

Helping Cinderella to capture the prince's heart is her fairy godmother, played by Susan Collar and Virginia Starr.

Collar said, "This is a very challenging role and one I have always wanted to play. It is real fairy tale like."

**COLLAR SAID** that she also practices with the other fairy godmother.

"I can learn from her, and she can learn from me," she said.

Helping the fairy godmother are six fairies or spirits. Marcine Gladish, a junior, said the spirits "are the workhorses for the fairy godmother, and we just love it and we love her."

No fairy tale would be complete without the evil, wicked stepsisters. Cinderella's two stepsisters are: Dorothee, played by Linda Wakefield and Tina Bunce, and Noemie, played by Martha Crain and Kirsten Winzenried.

**ALSO STARRING** in the production are Andreas Poulimenos and Douglas Wayland as Pandolfe, Cinderella's father. Cinderella's evil stepmother Madame de La Haltiere, is played by Holly Cairnes and Barbara Lockard.

The company is putting on three performances at the University; it then will go on tour.

The opera will be presented at 8 p.m. March 14 at Findlay's Central Junior High School Auditorium, and at 7:30 p.m. March 16 at the Palace Theatre in Lorain.



## Foster foxes around L.A.

HOLLYWOOD (AP) - The hobgoblin of all child actors is hurdling that so-called awkward age between juvenile and adult roles. Jodie Foster figures she made it at the age of 12.

"*Taxi Driver* did it for me," she said of the hooker role that won her an Oscar nomination as supporting actress.

THE UNCOMMON maturity of Jodie Foster was never more evident in that admirable, failed experiment *Bugsy Malone*, in which child actors performed a musicalized gangster movie; she portrayed Tallulah, the gun moll. Now she is appearing for the same producer, David Puttnam, in a different

kind of film, *Foxes*.

The *Casablanca* — United Artists release follows the lives of four teenage girls amid the hedonist world of Los Angeles youth. As the daughter of divorced parents (Sally Kellerman, Adam Faith), Foster again exudes a grownup wisdom.

"IT'S REALLY a film about Los Angeles society, which is unlike any other. Los Angeles is really like a baby Disneyland, where people are retarded to youth."

"*Foxes* is not a general statement about young society," the actress observed. "It is simply the story about four people who will become adults."

## Fog feigns horror

by Jeffrey Radt

There seems to be a plague of bad scripts surfacing from the depths of Hollywood. These screenplays are destroying the respectability of established directors. Many of these films could be found in last year's rush of Christmas attractions.

There was the unbelievably juvenile story of *The Black Hole*, the dragging pace of the resurrected Enterprise in *Star Trek*, and Steven Spielberg's complete waste of time, money and energy, *1941*. More recently, there was the unclarified maneuvers of Al Pacino in *Cruising*, and the unnecessarily obscene *Last Married Couple in America*.

The latest elongated spelling error on screen in John Carpenter's tribute to the E.C. comics of the '50s, *The Fog*.

THE LEGEND of *The Fog* began on April 21, 1880 when the Elizabeth Dane, a ship carrying a leper colony and their gold to a new homestead, was sent to its doom. Six townsmen of Antonio Bay were responsible for the murders.

Now, 100 years later, the ghosts of the Elizabeth Dane return within an eerie fog to seek revenge and claim their gold from six ancestors residing in a coastal community.

Debra Hill, producer and co-author of the film, describes the terror of *The Fog* as "something hidden and unknown"; that is the major problem of the story. We don't receive enough information to fully comprehend what is going on. The fog is too undefined, we don't know its real ob-

jectives, what forms it can take or why it attempts to attack more than just the six ancestors, another subject of which we know nothing.

THERE ARE some very intense scenes and a few good shocks, but this emphasis on action is generated at the cost of character development.

Carpenter has a good eye for panoramic location photography and composition. He has been influenced by the old Howard Hawks westerns. Unfortunately, the suspense and cinematography do not nearly compensate for the adolescent scope of the film.

The movie stars Adrienne Barbeau (Mrs. John Carpenter) as Stevie Wayne, the town D.J. that puts two and two together. Hall Holbrook is up to par as Father Malone, who discovers the murky past of Antonio Bay and takes the responsibility upon his shoulders. And Jamie Lee Curtis (the babysitter from *Halloween*) is being victimized again as a hitchhiker passing through town on the eve of destruction.

Carpenter has great potential in the horror genre...as a director. Previously he had teamed with Hill to create *Halloween* and the overlooked, *Assault on Precinct 13*. He has the ability to create high suspense in vivid settings.

His scripts, however, are unpolished and not ready for the screen. He was the author of the muddled *Eyes of Laura Mars*, and as in *The Fog*, Carpenter proved that he can devise a fascinating premise while falling short of a cohesive cinematic product.

### The critics are cracking up over "Brian"

"A richer, funnier, more daring film than 'ANIMAL HOUSE.' Too good to be left solely to the kids."

Richard Schickel, TIME MAGAZINE

"The most hilarious farce I have seen in a long time, funnier than 'MEATBALLS.'"

Richard Grenier, COSMOPOLITAN

"Go! The best humored... nonstop assault on the funny bone... Delirious offensiveness."

Vincent Canby, NEW YORK TIMES

"One of the funniest movies of the year. Batty and brilliant. Inspired lunacy... Irresistible."

Rona Barrett, ABC-TV

"Brilliant... this film is a treasure trove of humor."

David Ansen, NEWSWEEK



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# Jazz flashes Fosse's death images

by Kevin Settlage

Director Bob Fosse has been accused of everything from brilliance to self-indulgence for his latest film *All That Jazz*.

But the least that can be praised or criticized is Fosse's innovation and venture into portraying death.

From the opening audition sequences, set into motion to George Benson's "On Broadway," Fosse (*Cabaret*) dazzles the screen with his filming and editing expertise. The first sequences have no comparison to date and set a standard that will be difficult to match in the future celluloid projects concerning the Broadway musical dancer (*A Chorus Line*, *Fame*).

**FOSSE'S SCRIPT**, co-written with Robert Alan Aurthur, involves Broadway and film director Joe Gideon (Roy Scheider) in events which parallel those of Fosse's life just six years ago.

Scheider, of *Jaws* fame, breaks any preconstrued character classifications formed by his past roles. Scheider manipulates his environment as Gideon, emulating Fosse's lifestyle in a constant search for perfection in his work but always succumbing to physical desires.

Interspersed throughout the film, the character of Gideon carries on a self-examining conversation with the angel of death, Angelique (Jessica Lange).

Lange has developed as an actress since her days in the clutches of *King Kong*. She plays death as a sensuous, glowing character constantly chiding Gideon for the treatment of the women in his life. As Gideon explains his theory of love, "I believe in saying I love you."

**ANN REINKING** (Fosse's real life girlfriend as well as Gideon's) dances sparks across the screen as Kate Jagger in Gideon's dream sequence and the film's finale sequence with Ben Vereen. Reinking's lithe torso and legs thrust and strut with unrelenting pizzazz.

Reinking's talents combined with those of Leland Palmer, as Gideon's ex-wife, add up to a powerhouse showcasing Fosse's rhythmical choreography.

Not everything is as upbeat as mentioned so far. While rehearsing his new Broadway show, including the very sexual choreography of the dance "Airtica," which "takes you everywhere but gets you nowhere," Gideon is also editing his film *The Stand-up*.

**THE COMEDIAN** from *The Stand-up* is crucial for the message of *All That Jazz*, but the jokes made about death become redundant, (probably meant to drive home a point) and hinder the pace.

Gideon's hectic schedule results in a heart attack and more soul searching with death, (Angelique). Fosse grabs this opportunity to offend his audience with vivid photography of open heart surgery. The producers of Gideon's show, which must be delayed, discuss the monetary losses of the postponement as Gideon's chest is cut open.

Fosse achieves a definite contrast but risks making the audience too sick to enjoy the rest of the film. (The best suggestion is to not watch.)

Despite this disputed and controversial surgery scene, the direction and editing snap the audience back and forth between reality and dream, dragging them through the drudgery of Gideon's daily routine.

**SCHEIDER FIGHTS** as Gideon for simple answers, standing up to death telling her to "stop bullshitting a bullshitter."

*All That Jazz* rightfully earned nine nominations for Academy Awards, matched only by *Kramer vs. Kramer*.

Gideon's ex-wife, daughter and girlfriend all sang and danced their warnings in the most flamboyant style of the Busby Berkeley tradition, but he blindly went on believing that "There's No Business Like Show Business."



photo courtesy 20th Century Fox

Ben Vereen as O'Conner Flood and Roy Scheider as Joe Gideon in a fantasy talk show sequence from *All That Jazz*.

## Travolta rides on

**URBAN COWBOY** is both a movie, starring John Travolta, and a soundtrack. The album, tentatively set for end-of-April release, will precede the film itself, which premieres in Houston in June. The film, directed by Jim Bridges (*The China Syndrome*) and starring Travolta with actresses Madoline Smith and Debra Winger, shows (according to those in the know) Travolta riding the mechanical bull in Gilley's in Houston, dancing the Cotton-Eyed Joe and flopping into a water-filled hole while wrestling with a lady.

--EA Newsbeat

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RAE"

AT  
7:30 AND  
9:30 P.M.

ENDS  
TONIGHT!

"BREAKING  
AWAY"

SALLY  
FIELD

**Norma  
Rae**

PG



Film

UAO Campus Films chairman Eric Fase has announced that the film "Breaking Away" will not be shown on campus during the last weekend of winter quarter as originally scheduled. Because of the Academy Award nomination for "Best Picture," 20th Century Fox has pulled the film from UAO's distributor, Films Incorporated, so that the film may be played theatrically. "Breaking Away" will be available for non-theatrical bookings beginning May 1. UAO has rescheduled the film for May 2 and 3 for shows in 210 Math-Science. In place of "Breaking Away" next weekend is Monty Python's "Life of Brian."

"Face on the Bar Room Floor," and "The Phantom of the Opera" will be shown Saturday at 1 p.m. in the Gish Theater, Hanna Hall. The Silent Film Festival is free to everyone.

In the last of the Shorts Film Festival Series, UAO will show six films today at 8 p.m. in 220 Math-Sciences Bldg. The films, free with University ID, are "The Hero," "Clio Award Winning Television Ads," "Boynng!" "It's Tough to be a Bird," "Dad, Can I Borrow the Car?" and "The Killing of an Egg."

Burt Reynolds has to battle with Jan-Michael Vincent for the top stuntman position in "Hooper," the UAO weekend movie. "Hooper" will be shown tomorrow and Saturday at 7:30 and 9:30 p.m. in 210 Math-Sciences Bldg. Tickets are \$1 with University ID.

The UAO midnight movie is definitely for the zany crowd. "Up in Smoke," featuring the antics of Cheech and Chong, will be shown tomorrow and Saturday, at midnight, in 210 Math-Sciences Bldg. Tickets are \$1 with University ID.

"Just Tell Me What You Want," "The Jerk," "Going in Style," "10," "The Electric Horseman," "Star Trek," "Saturn 3" and "Jaws 2" will be shown at Southwyck 8 Theaters in Toledo. Call 865-7149 for times.

"Coal Miner's Daughter," "Cruising," "The Fog," and "All That Jazz" will be shown at the Showcase Cinemas in the Westgate Shopping Center. Call 535-6211 for times.

"Kramer vs. Kramer," "American Gigolo," "Chapter Two," "Fatso" and "The Last Married Couple in America" will be shown at the Franklin Park Cinemas. Call 882-0041 for times.

Opera

Jules Massenet's opera, "Cinderella," will be performed tomorrow through Sunday at 8 p.m. in Kobacker Hall, Musical Arts Center. Directed and conducted by F. Eugene Dybdahl, associate professor in the College of Musical Arts, "Cinderella" will be the first opera performed in Kobacker Hall.

Tickets are \$3 for students and \$5 for non-students and can be reserved weekends at the Musical Arts box office, 4-6 p.m. or by calling 372-2183.

Music

The University Artist Series will present the Ensemble Guillaume de Machaut de Paris, today at 8 p.m. in the Bryan Recital Hall, Musical Arts Center. The performance, which is free to everyone, will feature 13th and 14th century music. The recording ensemble is a two-week tour of America.

Back by popular demand, the "Cakewalkin' Jass Band" is returning to the Westgate Dinner Theater for one day only, Monday. Reservations are required to hear the Dixieland band and tickets are \$5.50. Call 537-1881 for reservations.

The Westgate Dinner Theater is located in the Westgate Shopping Center at the corner of West Central and Secor Roads, just off I-475 at exit 17.

The Percussion Ensemble, made up of 20 University students, and directed by faculty member Wendell Jones, will be performing Sunday at 8 p.m. in the Bryan Recital Hall, Musical Arts Center. The performance is free to everyone.

Events

If you are in the mood for some foot stompin' fun, join Bill Alkire, Jr. and the University Square Dance Club for the "Pre-Spring Fling Square Dance." The dance is 8:30 p.m. Saturday in the forum of the Student Services Building. Admission is \$1.50 and refreshments will be served.

Olympic Gold medalist Peggy Fleming is performing in the Ice Follies through Sunday at the Coliseum in Cleveland. Reserved seats are \$5, \$6.50 and \$7.50, available through ticketron outlets or by calling 216-659-9100 or 216-867-8910. Call these numbers for details on times.

The Board Of Black Cultural Activities is sponsoring a fashion show and dance in the Grand Ballroom of the University Union, Saturday.

The show will feature fur coats and fashions from Bowling Green and Toledo area merchants. The fashions will be modeled by University students and tickets are \$1.50, available at the door.

Theatre

A drama, called "Los Morenos," written by a student at Southwest Texas State University, examines the treatment of Mexican-Americans during the 1930's. "Los Morenos" will be presented Sunday at 8 p.m. in the Joe E. Brown Theater, University Hall. It will be repeated March 11, 13 and 15.

"The Playground," written by a graduate of Mortan State University is about two lovers who live in an urban junkyard. The comedy will be shown Saturday at 8 p.m. in the Joe E. Brown Theater, University Hall. It will be repeated on March 10, 12 and 14.

Tickets for both shows are 50 cents, available at the door.

Campus paperback bestsellers

1. **Lauren Bacall by Myself**, by Lauren Bacall (Ballantine, \$2.75.) Life with "Bogie" and on her own.
2. **Good as Gold**, by Joseph Heller (Pocket, \$2.95.) Aspirations and struggles of Jewish-American professor: fiction.
3. **The Stand**, by Stephen King (NAL/Signet, \$2.95.) Widespread disease followed by unknown terror: fiction.
4. **How to Prosper During the Coming Bad Years**, by Howard J. Ruff (Warner, \$2.75.) Investment techniques.
5. **The World According to Garp**, by John Irving (Pocket, \$2.75.) Adventures of a son of a famous, feminist mother.
6. **The Complete Scarsdale Medical Diet**, by Dr. Herman Tarnower & Sam S. Baker (Bantam, \$2.75.)
7. **How to Eat Like a Child**, by Delia Ephron (Ballantine, \$3.95.) And other lessons in not being grown-up.
8. **The Americans**, by John Jakes (Jove, \$2.95.) Kent family chronicles, Vol. VIII: fiction.

9. **Mary Ellen's Best of Helpful Hints**, by Mary Ellen Pinkham and Pearl Higginbotham (Warner, \$3.95.) Solving household problems
10. **Dragondrums**, by Anne McCaffrey (Bantam, \$2.25.) Third volume of science fiction trilogy.

Zevon guns it

WARREN ZEVON has no automatic weapons lying around in his collection, so when the time came to shoot the back cover of *Bad Luck Streak in Dancing School*, photographer Jimmy Wachtel went to Stenbridge Guns, which supplies weaponry to film companies, to rent a machine gun. There he was eyeballed and quizzed by a pair of FBI agents who happened to be on the premises taking inventory of the goods. Once his credentials were established he was allowed to rent the Uzi, but he had to be accompanied by a gentleman licensed by the Alcohol, Tobacco and Firearms Department to supervise its use.

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